

THE MCGILL DAILY

Volume 89, Issue 27 November 11, 1999
Remembering since 1911

Lest we forget...

Sign from Kelowna, BC during World War II. Japanese-Canadians were labelled "enemy aliens" and forced into internment camps. See pg. 6



NEWS - McGill no longer wins, places, or shows in Maclean's ranking - pg. 2

FEATURE - Columbian soldiers, American trained - pg. 7

McGill Falls to Fourth in Maclean's Rankings

Critics call annual magazine ratings arbitrary and pointless

BY JON BRICKER

The annual hubbub over Maclean's national university rankings kicked off this week as the special edition hit magazine stands.

McGill dropped to fourth among universities pegged as medical-doctoral intensive, a category it led in 1992 and 1993. The now 9-year-old survey measures innovativeness, class sizes, finances, GPAs, library holdings, faculty credentials, and grants, and uses a formula to process the information and to rank the institutions. Maclean's also polls high school guidance counsellors, university officials, recruiters, and CEOs in order to evaluate schools' reputations.

"People are desperately hungry for comparative information on higher education," said Ann Dowsett Johnston, the Maclean's assistant managing editor who oversaw this year's edition. "It's our annual best-seller."

But the annual tradition came under fire this week, as many in higher education circles renewed criticism of Maclean's rankings, and questioned whether it was even possible to quantitatively compare Canadian universities.

McGill Principal Bernard Shapiro saw some value in rating universities, though he believes that too much weight should not be put on the Maclean's rankings.

"It brings universities to the front of Canadian consciences," Shapiro said. "But one has to be careful not to overinterpret these things."

"Simple systems of trying to rank complex

organizations like universities are always somewhat arbitrary. I don't use this as a source of planning policy for McGill's future," he added.

Concordia sociology Professor Benet Davetian slammed the survey in a journal article distributed to Concordia faculty last year, calling the rankings arbitrary.

"This study, although it includes interesting journalism, is methodologically (and socially) unsound," wrote Davetian. "If we must participate in this highly dubious rating of universities by journalists, we should require that the entire idea of 'excellence' in education be reconsidered."

Davetian also criticized the magazine for oversimplifying the process of comparing universities, classifying schools, reinforcing social elitism among wealthy universities, and using irrelevant measures of quality such as average entering grades, finances, and library holdings.

Davetian pointed to problems with the polling and said that it ignored students. His article addressed concerns that Maclean's division of universities into medical-doctoral, comprehensive, and primarily undergraduate categories ignores the varying quality among pro-

grams within each school and prevents the distinguishing of comparable programs at different types of universities.

"What is dangerous about this study is that a student who is impressed by the study

not as stellar as the university's overall reputation."

But Johnston defended the edition's merits. "Even though higher education has gotten more expensive, it's also more in demand," she said, noting a growing social need for post-secondary education and more information on institutions. She pointed to a recent independent study of university applicants in Ontario, in which 67 per cent said they read the Maclean's rankings before applying.

She also realized, however, that for most university applicants, the annual ranking was not a lone source of information. "They should take it with more than a grain of salt," she said, "but they don't choose where to go based on who's highly ranked."

Johnston also said that it was impossible to accommodate all critics of the ranking process. Maclean's formerly grouped all the universities into one category, for example, but responded to pressure from administrators to separate universities according to areas of academic focus.

"The criticisms are all different and at times contradictory," she said. While a school like Waterloo would like to see more emphasis placed on co-op programs,

Johnston explained, they wouldn't for a moment support lowering the ratings' emphasis on reputation, a category where the school finished first this year.

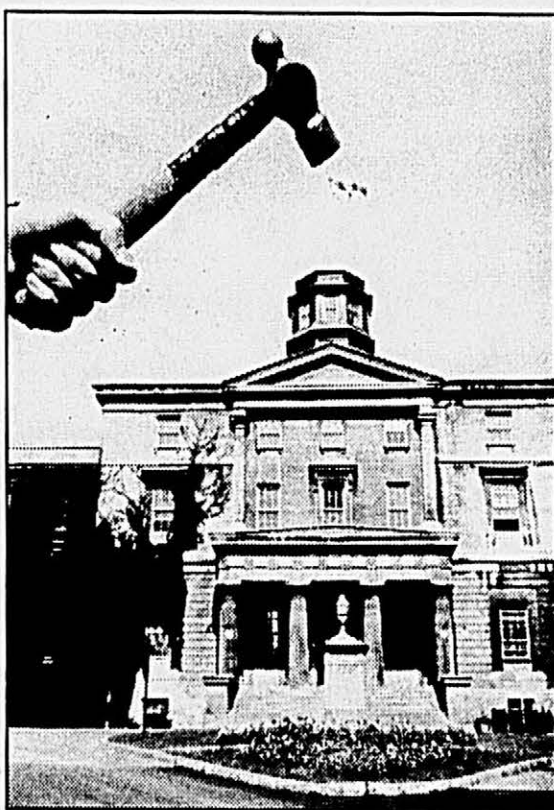
The rankings show McGill trailing the University of Toronto, Queen's, and UBC in the overall category, dropping one spot from last year. McGill held the top spot in the first years that the ranking system was introduced. Few other highlights for McGill included eighth-place finishes in library holdings and national reputation, a second-place finish in endowments, and a fall from the top five in the "leaders of tomorrow" category.

In-province McGill students also had the eighth-lowest tuition of the 59 tuition levels listed, while out-of-province students finished in 49th.

Shapiro called the rankings a wake-up call for the province. "What it reflects is a desperate revenue situation at Quebec universities," he said. "Current resources at McGill make it very difficult to be ranked 27th, let alone fourth in the country."

Johnston agreed and said that while McGill's raw score actually rose this year, its fall over the last few years is indicative of a funding crisis.

"McGill, on one level, is in great shape, but you cannot discount what the Quebec government has done." While there have been cutbacks nationwide, she said, "It's been most punitive in Quebec. You just can't shrink your way to excellence."



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Bookstore Trying to Avoid Another Debacle: Report

Senate Committee Chair expresses concerns to Chapters

BY BEN ERRETT

Despite a horrendous start to the year, the Chapters-owned McGill Bookstore is showing signs of improvement, according to Molson Professor of English Kerry McSweeney. As head of the University Bookstore Committee, McSweeney presented the committee's interim report at Senate yesterday. Chief among the report's contents was a strongly worded letter to the president of Chapters Campus Bookstores (see sidebar).

"The letter was quite blunt, and the reason for this blunt tone was two fold," said McSweeney.

"First, no other rhetorical register would accurately reflect the views of professors. The second reason was that an effective remedy can only come after an accurate diagnosis. This was not Chapters' self-serving document."

McSweeney admitted that his letter didn't shock Chapters into response as perhaps intended.

"[Chapters campus bookstores president Jeff Swift] was apologetic, but did not seem to take the point. His reply was simply a reiteration of his previous letter."

Sweeney's letter followed his initial report to Senate. He said that during his first report, he "felt like St. Sebastian, under attack from all sides." Students and staff had spent the better part of an hour detailing their problems in dealing with the bookstore.

Chapters has promised a new text management system which they bill as "a faster, friendlier system." McSweeney called the changes "encouraging signs," but noted that he has heard disparaging rumours about Chapters from associates in the publishing business. Specifically, he

said that the bookstore was "one resignation away from another textbook crisis."

McSweeney's main recommendation for the University was the amalgamation of the two bookstore committees. Currently, a bookstore oversight committee exists to "oversee the operation, management and administration of the Bookstore," while the University Bookstore Committee represents the interests of the Senate to Chapters. McSweeney believes that these two committees impede communications between Chapters and McGill.

He also cited problems in the definitions of the committees.

"The Senate committee can't be involved in finance, because everything comes down to financial issues. Also, with regards to all that happened in September, the Senate committee was completely out of the loop."

Students' Society President Andrew Tischler supported the move to amalgamate, expressing his

frustration with the lack of say students have in the current system. He cited his concerns with the rising cost of textbooks, and said that the amalgamation of the committees would allow this issue to be better addressed.

During the question period, East Asian studies Professor Robin Yates inquired about the progress of a previous request to obtain the same discounts for staff and students that the downtown Chapters location offers to Chapter 1 Book Club members. McSweeney said that it has not been properly looked into, but the short answer was that Chapters was not willing to do this.



McGill bookstore: improving?

McSWEENEY GETS BLUNT

Excerpts from University Bookstore Committee Chair Kerry McSweeney's letter to Jeff Swift, President of Chapters Campus Bookstores:

"[The installment of a new textbook management computer system was] obviously the cause of serious problems; but it was equally clear that the problems were compounded, the pedagogic damage multiplied, and the confusion and aggravation of professors and students exponentially increased by in-house factors for which Chapters is directly responsible."

"Had Chapters informed the University Bookstore Committee, which represents the interests of the academic community, it would have been instantly urged to communicate fully to professors and students news of the tsunami that was about to inundate them. To have done so would have mitigated somewhat both the grievous pedagogical damage and the equally serious damage done to Chapters' reputation in the McGill academic community."

News Briefs

"A CRY FOR HELP" FOR LIBRARIES

Several members of Senate made pleas for help for McGill's beleaguered library system yesterday. While presenting a report of the University Appeals Committee, Professor Jane Glenn noted that her new position at the Gelber Law Library has given her firsthand proof of how bad the situation is.

"Our library system is egregiously underfunded to the point where McGill can't hold its head up with any pretence of academic integrity," Glenn said.

Glenn went on to cite major journals and serials in the law faculty that have recently been cancelled due to budget cuts. Glenn noted that while this was not directly related to the Appeals Committee, which is the body that reviews the granting of tenure appointments, it is a pressing issue which warranted discussion.

"This may seem out of place. I make no apology....In the tenure process, we expect superiority from academic staff, in the face of a library system that is less than reasonable."

Glenn concluded with a plea that was greeted with applause.

"This is a cry for help, from the heart."

In response, Principal Bernard Shapiro said that he agreed with all that Glenn said, but that the library situation was one of many pressing issues competing for scarce funds.

"There are a number of concerns, such as faculty renewal, that we have to address. We may have to rethink the way we do the budget. We'll have to decide if we should just allocate the money to these areas first and see if the University can cope with what remains. We're obviously not going to have a balanced budget, and we have to see how large a deficit the [Board of Governors] will tolerate."

Board of Governors Vice-Chair John Hallward attempted to make light of the situation at the meeting's close.

"I'd like to note that the 6/49 jackpot is now at \$10-million. If any members of Senate should win, I think they have a moral obligation to donate at

least 10 per cent of that to the libraries. Even if they don't win, they can still give to the libraries."

-Ben Errett

ADMISSIONS LAWSUIT COSTS QUESTIONED

In a recent letter to Political Science Professor Samuel Noumoff, administration's secretary-general had little to say to questions of how much a high-profile lawsuit against McGill was going to cost.

"Owing to the fact that the University remains engaged in legal proceeding with the former director of admissions, Ms. Peggy Sheppard, would the administration report to Senate on the total cost, including in-house legal costs, external fees, and an approximate value for staff time," Noumoff wrote in a recent request to secretary-general Victoria Lees.

In her response, Lees said the administration had no comment on the trial that began last week. "However, on the broader issue of legal services, I am pleased to say that the last four years have witnessed a significant reduction in amounts paid in legal fees, from \$1.3-million spent on outside legal counsel in 1995-96 to \$687,000 in 1998-99."

Ms. Sheppard's lawsuit made waves around campus last month after a National Post story broke the news of her charges of wrongful dismissal. In her claim, Sheppard said the university tried to refuse her an appropriate post after she objected to pressure from administrators to admit the sons and daughters of prominent and wealthy Canadians even when they didn't meet basic admissions requirements.

-Jon Bricker

McTAVISH RENOVATIONS DELAYED

Students will have to keep waiting for the City of Montreal's scheduled renovations to McTavish Street. Acting Vice-Principal (Administration and Finance) Morty Yalovsky presented the annual report of the Committee on Physical Development at Senate on Wednesday, and among its contents were the statements that the installation of ornamental lighting and the construction of the public staircase at the Dr. Penfield-McTavish Street intersection were to be completed in the fall of 1999. Chemistry Professor Patrick Farrell asked what exactly the city's definition of fall was, noting that in his definition the season was rapidly drawing to a close.

VP Yalovsky said that the City of Montreal would be delaying winter for their purposes. He also said that the sidewalks and traffic lights at the intersection were scheduled to be relocated by the end of the term, with the staircase construction to start early next year.

-Ben Errett



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Coffee With a Cause Served Up On Campus

Campus group raises awareness with free fair trade coffee

BY BRETT STORY

Free coffee and consumer empowerment are among the things being served up around campus this week by QPIRG McGill's working group, A Just Coffee.

The free fair trade coffee is being given out as part of Fair Trade Coffee Week, a concentrated public awareness campaign taking place on university and CEGEP campuses around Montreal. Working with a number of other campus groups, A Just Coffee is hoping to let students know about the inequity and exploitation involved in traditional coffee exports.

"We want to give students who are interested more information about what's happening and hopefully in this way, show them the power they have as students and as consumers," said the group's coordinator, Boris-Antoine Legault.

And that power is greater than one might suppose. With 70 per cent of the world's coffee trade controlled by four

multinationals and the average Guatemalan worker earning only \$3 a day to pick a hundred pounds of coffee beans that eventually sell for \$13,000, a coffee drinker can make a difference.

Fair trade coffee, Legault explains, is bought directly from cooperatives of small-scale producers by fair-trade organizations for a price that reflects actual production costs and allows investment in sustainable development, an approach which Legault says is more honest than that taken by major corporations.

"We don't have access to this information. We don't see what's happening when we drink our coffee," Legault said. "When you choose fair trade over conventional coffee, you can make a political statement every morning, you can say 'I do not want this exploitive trade to continue, I want to promote a more equitable way of doing business.'"

A Just Coffee kicked off at McGill two

years ago, shortly after the fair-trade campaign came to Canada. The fair-trade push began in Europe in the early '80s while coffee workers in Central America, unsatisfied with their living and working conditions, first decided to organize. With some help, their cooperatives began to export, and eventually grew into highly political movements that sought to cut out profiteering intermediaries while selling directly to consumers.

In Switzerland and the Netherlands, fair-trade now makes up more than five per cent of the coffee industry.

This year, with the help of SSMU, A Just Coffee launched fair trade coffee in the Shatner, Education, Arts, Redpath, and Music buildings.

Negotiations for a new food services provider this summer saw SSMU push for fair trade's presence as an alternative around campus.

SSMU VP Operations Kevin McPhee is

also now working with A Just Coffee on putting together a letter to be sent to faculties around campus that currently don't offer fair trade coffee in their cafeterias.

In the meantime, events to celebrate Fair Trade Coffee Week also include numerous guests speaking on farming families and the organic tea trade. The events will wind up on Sunday with a fair-trade parade, led by Concordia's QPIRG chapter.

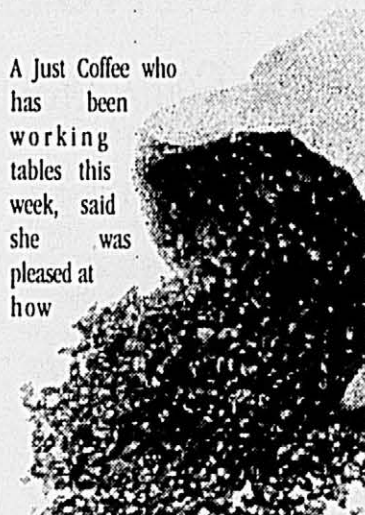
"It's very important to give information to students, but also to the population in general because the objective of our group is to reach the whole population," said Legault. He is hoping a mainstream movement will get going within Quebec and within Canada, "for fair trade or a more equitable trade system."

So far, the McGill campaign seems to be going well, with student interest high and many stopping at fair trade coffee tables to fill up their mugs and pick up pamphlets. Lisa Greenspoon, a member of

A Just Coffee who has been working tables this week, said she was pleased at how

many students have stopped to ask where they can purchase fair trade coffee in Montreal.

That student interest is precisely why Legault thinks campaigning on campuses is so important. "Universities should pave the way for the rest of society to make progress and promote equity in this world." And coffee is just the beginning.



Bach Is Back

Baroque composer wins title of musician of the millennium

This week The Daily polled the Faculty of Music for their opinion on the greatest contribution to music in the past thousand years. While views on the subject were divided, students and faculty alike were quick to voice their support for one individual: Johann Sebastian Bach.

"Bach was clearly a genius," pontificated Professor Tom Plaunt, Faculty Chair of Piano. "There are such miracles in Bach that don't exist anywhere else." Music students from such diverse fields of study as sound recording and jazz were quick to agree, pointing to Bach's prolific output, the sheer complexity of his works, and his skills as a player and improviser.

One anecdote which relates the extent of Bach's talents describes the genesis of his work A Musical Offering. Bach was teach-

millennium poll

Today: greatest composer
Next: greatest medical discovery

ing a pompous and untalented aristocrat who presented him with a melody that the student thought would impress his teacher as the perfect subject for a fugue. Bach, astonished by his student's incompetence, nevertheless decided to compose on the theme to show up his pupil. The result is 200 pages long, and is one of the classics of Western music.

The greatest musical achievement of the millennium was a more contentious issue, and the development of musical notation won the support of the faculty by only a narrow margin. The development of polyphony (playing more than one note at a time) caused much disagreement, as even professors could not agree on whether or not it was a pre-millennial discovery. And the

advent of recording technology was a feat which received wide support from students, but none from their professors.

"You could be a monk in Katimandu and your music would exist forever because someone stuck a DAT machine in your face and told you to sing into it," argued Derek Holland, a composition student and ardent supporter of recording technology's importance.

"Recording technology radically altered our expectations of music," agreed Katie McLoughlin, a bassoon student. "If you listen to a CD with a mistake on it, you'll find it unbearable. Because every note you record is permanent, musicians now have to conform to a standard of perfection that was never expected of them before."

Modern notation was the final victor, though, because it formalized music into something concrete and universal, rather than a form merely passed down through aural tradition. The notation currently practiced in Western music is also the most effective way of transmitting musical information, as previous attempts at new notation systems have proven inefficient.

Before modern notation, harmonies and melodies were improvised to a great degree. With the advent of musical text, an element of complexity was introduced that allowed Western music to evolve into the current forms we hear today.

Analysis

Australians Save the Queen

Country remains divided over republic debate

BY JODI LATHAM

Last Saturday, after years of debate, Australians headed to the polls to decide the fate of the Queen. The issue almost divided the country in half, with the motion for a republic being defeated by a tally of 55 per cent.

Yet the result may not be as clear-cut as it first appears. Rather than Australians being anti-republic, it seems that the wording of the proposed law may be to blame for the "yes" campaign's defeat, with many pro-republicans registering "no" votes in the referendum. The crux of the problem lies in the stipulation that if Australia were to become a republic, the "President [would be] appointed by a two-thirds majority of the members of the Commonwealth Parliament."

Opinion polls run during the campaign found that while roughly two-thirds of Australians wanted a republic, they did not want a president chosen by the government. As an Australian in favour of a republic, I was well aware of the dilemma that the proviso caused. It placed people in a situation where they had to make a difficult choice, especially with the ever-present possibility that this could be their only opportunity to vote for a republic. As one of my family members commented, "It should have been a simple yes-or-no question. Do you want Australia to be a republic? If the majority had voted yes, then a consortium could have gathered together various working models of how the citizens could vote for their president. It caused a schism in Australia. Most people want a republic, but they don't want the politicians to choose him or her."

Perhaps the reason why it didn't cause more of an uproar is that under the terms

outlined, the president would perform similar duties to those currently carried out by the governor-general, who would be made largely a figurehead position. The prime minister would serve as the head of government. Not surprisingly however, some people were still concerned that their democratic rights would be infringed upon. Commenting days before the referendum Sally Oldroyd, an Australian pro-republican said, "I'm still a bit undecided. I would like to become a republic, however I do not agree with the politicians having the sole right in electing the president. It seems more like a 'Politicians' Republic.' " It appears this may have been the opinion of countless others as well.

As "yes" and "no" camps competed for crucial votes, another group urged voters to write "none of the above" on their ballots, a definite sign that the wording of the question was an important influence on how people cast their votes. Reacting to the defeat, Opposition Leader Kim Beazley proclaimed that if he were to come to power he would hold a two-stage referendum, the first asking Australians if they wanted a republic, and the second deciding a specific model for electing the president. Evidently, the issue is still very much alive, although it seems likely that terms of the proposed move away from the Commonwealth will be changed.

If anything, the result of Saturday's referendum demonstrated that while the majority of Australians want a republic, they are willing to wait until it is under their own terms.



J. S. Bach

Comment

BY JAIME KIRZNER-ROBERTS

Remembrance days gives us all something to think about.

The red poppy and all it symbolizes conjure up conflicts only our grandparents can recall firsthand. We are hopefully all well acquainted with the horrendous war stories of the First and Second World Wars, and no doubt today is a chance to be grateful for our freedoms, and to be glad, so glad, that we enjoy the luxury of living in a country at peace.

But true memory is not just a passive concept. We have seen in the time since the last world war perhaps more fighting and

war-related deaths than in any other period in history. To remember proactively, then, is not just to think wistfully about wars gone by in far away lands, but to realize that war is very much a part of modern times. Armed conflict currently rages across the world - In Mexico, Eastern Europe, Indonesia, and Sierra Leone, to name a few "hot spots." Today is a day to remember how wars have affected us and continue to affect us, and to think about who it is that wins in war, and who loses.

One country I will be thinking of today is Chile. Like Canada, Chile once enjoyed a strong and stable tradition of democracy. This tradition was shattered in September of 1973, however, when US-backed troops, worried about the growing leftist sentiments of the Chilean government, stormed the country's capital, assassinated the democratically elected presi-

dent, and imposed one of the most oppressive reigns of terror in history. General Augusto Pinochet declared himself president, and during his reign had thousands of people killed or tortured, while many more disappeared, including not just Chileans but also English, American, Spanish, Swedish, and Canadian citizens.

This is one of the many atrocities I will be thinking about today. I will also be remembering last Thursday's SSMU council meeting which saw the majority of representatives reject a proposal to send a congratulatory letter to the British High Commission for extraditing Pinochet, who was in Britain for health-related matters. Pinochet will now face justice in Spain.

I would guess that few of these members who voted against the letter

would openly endorse Pinochet's actions. To support someone clearly guilty of torture, murder, and terrorism would be almost inconceivable to me. What is almost equally inconceivable, though, is that so many members voted against the letter because they did not want to "get involved" and were too worried about the precedent that signing this letter would set.

The guise of "not wanting to be political" is age old. Many Germans did not agree with the internment of the Jews during the Second World War, but did nothing because they felt that it did not directly affect them, and because they did not want to "get involved." The old adage that silence equals complicity may be a cliché, but its one that is obviously lost

on council members.

It's easy to forget about war and destruction and the suffering of others when we are living it up in the McGill Ghetto. How easy it is for a café latte and a biscotti or two to make the issue of international human rights seem, well, so far away. But we are not at university just to spend our parents' money. Nor are we here to learn to be productive workers. We are here to learn to be citizens, thinkers, and dynamic members of our communities. We are here to develop our opinions, learn to debate, critique, criticize, and compromise. These are fundamental tools of citizenship and democracy, tools which will allow us to challenge and perhaps even prevent war someday.

Errata

Monday's article "Support for Youth Summit not Unanimous" was written by Ben Errett. The Daily sincerely apologizes for the error.

In last Thursday's article "Students Take Demands to the Streets," The Daily wrote that SSMU gave up membership in the Canadian Federation of Students. In fact, they held a losing referendum on whether or not to join CFS in 1993.

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Thoughts on Remembrance Day



Slibel & Lander

NOW
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gentler

Your forum for all the latest campus scoops

Slibel & Lander learned this week learned that Bernard Shapiro isn't a man that doesn't know how to have a little fun. Shaking the image of the rigid, hard-nosed university Principal, a bio on McGill's website reveal that Bernard and the Mrs. enjoy a little Asian culture. When they're not reminiscing over the Ruby Foo's days when it all got started, the couple likes nothing better than spending free time developing their Japanese porcelain collection... Seen on a sign on the entrance to the Wong engineering building recently, "Not authorized in building: Bicycles, Roller Blades, Skate Boards... [and added in scrawl], Arts students (boys), hopes, dreams"... Only four names have made their way on the ballot for the upcoming First Year

Committee of Council, and this column's sources are wondering whether next week's referendum on giving FYCC a vote on SSMU will even see enough turn out to make the vote count in what has been a drawnout process that has seen 4 hour long heated SSMU meetings, hundreds spent on campaigns around the issue, and last week, a challenge to SSMU's very constitutional legitimacy... And finally, in Slibel & Lander's unfortunately undying commitment to print any tidbit of plebiscite prognostication (no matter how true) that its readers send in, here are some political wanna-be's to look out for: Jeff Antao, Chase Robinson, Augusto Pinochet, Catherine Weiler, Ian Simons, Claire Jennings. Dusty Okazaki, and Marc Flynn.

ON TRACK

ON CRACK

ON TRACK: The Australian people, for voting down a "politicians' republic," standing by their queen, and putting aside the interests of business elites like Rupert Murdoch (while also hosting the world Scrabble championship and capturing the world's most coveted rugby trophy) all in one down-under weekend.

ON CRACK: Music Professor Michael DuBow, who at an October 27 Senate meeting was heard saying, "I don't want McGill to become just another UBC." Unbeknownst to him, two weeks later UBC leapfrogged over McGill to assume a tie for second in Maclean's overall ranking of Canadian universities, while McGill fell to fourth. Perhaps "just another UBC" doesn't sound so bad after all.

Letter to The Editor

WOJTEK PULLS AHEAD IN Y2K SSMU ELECTIONS...BY DEFAULT

Running for student government puts a person in the spotlight temporarily. Unfortunately, the temporary spotlight never seems to end. I write in response to the "Slibel & Lander" section of the McGill Daily on October 28, 1999. In that issue I was labeled a "Tory frat boy" and a "gelled-out rightwinger." As intelligent as this name-calling was, I must say that it is hurtful and damaging. I have several issues I wish to bring up regarding this section of your newspaper.

First, no respected newspaper in North America, that I am aware of, allows for a guarantee of anonymity. This is just absurd. If someone wishes to express their views, they should be confident enough in their position so as not to have to need to hide behind a mask of secrecy.

Second, a section such as this should not exist, PERIOD. There is already a large problem with student apathy and a lack of involvement at McGill. Don't discourage more people from getting involved. Why do we need to waste space on "gossip" when we should be highlighting the achievements of the numerous volunteers who work day-in and day-out to make McGill a positive place to be?

Third, I write in response to the personal comments. I am not some extreme rightwing capitalist as you depict. I believe in many post-materialist values that are associated with the left. Yes, I did vote Tory in the last election, but that is my right, isn't it? No, I am not in a frat, but I do not see a problem with people being in frats if they so choose, as negative as you make that out to be. And no, I am not a gelled out rightwinger. I prefer to use pomade!

Finally, to clear up the basis of your "big scoop," I am not running for the SSMU presidency, so quick, stop the presses and add that to your next Slibel & Lander section. You see, if you had done any research at all you would have realized that a student graduating and returning to British Columbia next year would have difficulty running for the SSMU from there!

Sincerely,
Jaime Stein, U3 Political Science

The McGill Daily welcomes letters to the editor and comments from readers on the Commentary Page. Letters must be no more than 300 words, while Hyde Parks should be no less than 500 words. Drop your contributions off in the boxes in Shalmer B-03 or email them to mcgilldaily@hotmail.com

Ten possible reasons why SSMU councillors voted against the letter supporting the extradition of Augusto Pinochet:

- 1) Afraid mysterious disappearances would start occurring on campus
- 2) Swayed by Andrew Tischler's sweeping rhetoric linking Chilean trade to discriminatory tuition
- 3) Were told it was Opposite Day; voted for dumb things and against reasonable things
- 4) Checked backbones at the door
- 5) Didn't want to endanger chances of exchanging hair-care tips with executives
- 6) Suspected Augusto Pinochet was planning a run for VP communications and events next year
- 7) Saw clip on TV of Pinochet petting kitten, thus proving his inherent goodness
- 8) Whole slaughter and torture thing probably cooked up by radical Dailyites
- 9) Augusto who?
- 10) Postage to England could cost a lot

Remembrance Day People Poll

BY ANDREW GOLDSTEIN

On the 11th hour of the 11th day of the 11th month, World War One ended. When Canadian soldiers reached Belgium and France, they saw thousands of coquelicot flowers in Flanders Fields. The poppy from this flower became a symbol for Canadian soldiers who dedicated their efforts and lost their lives for their country. Today, the poppy remains a permanent symbol of Canadian loyalty and dedication in World War One and other war campaigns of the 20th century.

MAURICE JODOIN, WAR VETERAN, KOREAN WAR

I served with the Canadian Legion in their involvement in Korea. Canadians should see this day as one of remembrance and rejoicing for the gallant effort of our forces in Europe.



SANDRA MAGNAN, WORKS FOR LEGION

A lot of students are buying poppies and it's encouraging that they are aware and proud of our soldiers.



MELODY ANSARA, STUDENT

The poppy represents that even after the wars, people are still aware that soldiers went to fight for us. As generations pass by, we don't forget what happened and the poppy represents that.



ANGELO BOLOGNA, WORKER

It symbolizes people who fought for our country and it shows that people do care [about] who fought for their country.



KELLY THOMAS, STUDENT

Canadians should be proud. It is important to recognize that people had to die in order for us to be free.



HERVE HORNER, STUDENT

Even though I am an American, I believe that Canadians should be proud of their veterans who served their country. It was something that had to be done and the Canadians assumed that responsibility bravely.



JOSÉ REGO, BARTENDER

When you learn about the wars, you can learn about the soldiers who fought for us. It is today that you can show their appreciation.



50 Things to do on Remembrance Day

1. Buy a poppy.
2. Rent the following films from your local video store: *Das Boot*, *The Atomic Cafe*, *Shoah*, *Good Morning Vietnam*, *Dr. Strangelove*, *Full Metal Jacket*, *Apocalypse Now*, *Europa Europa*, *Born On the Fourth of July*, and *Schindler's List*.
3. Visit a large graveyard or mausoleum.
4. Contemplate the meaning of the following terms: "collateral damage," "military intelligence," "fighting for peace," "friendly fire," "defense department," "the theatre of conflict," "smart bombs," "missing in action," "star wars," and "peacekeeping."
5. Ponder this quotation by columnist Norman French: "People will put up with an amazing amount of crap if it comes wrapped in a flag."
6. Read the following: Mark Twain's essay "The War Psychoses," Thoreau's essay "On the Duty of Civil Disobedience," Reich's "Mass Psychology of Fascism," and Orwell's essay on propaganda.
7. Go to a Reg Hartt Film Festival, see *The Triumph of the Will* and *The Great Dictator*.
8. Determine the function of nationalism.
9. Watch a children's cartoon show. Count the acts of violence in one episode, consider why most of the "bad guys" have dark skin, ethnic clothing, and foreign accents.
10. Place a soldier in a room with two generals of equal rank. Have one general command the soldier to stand up and at the same time have the other general command the soldier to remain seated. Observe.
11. Consider what you could do with \$10,000,000,000 (the approximate amount spent by the United States to maintain the Cold War).
12. Learn how to write letters for the release of prisoners of conscience and promote an end to torture worldwide by contacting Amnesty International (#900-130 Slater St., Ottawa K1P 6E2). Make sure to obtain a copy of their annual report and the Amnesty Bulletin.
13. Commemorate the fourth anniversary of the Santa Cruz massacre in which Indonesian soldiers opened fire on an unarmed crowd of indigenous East Timorese, killing 273 women, children and men.
14. Attempt to visualize six million.
15. Consider this quotation by Ernest Hemingway: "War is a crime. Ask the infantry. Ask the dead."
16. Call up the War Veterans Allowance Department (1-800-387-0919), ask how much one gets paid to have one's legs blown off by a grenade. Decide if the money amounts to proper compensation for the suffering entailed.
17. Analyze the symbolic function of the Remembrance Day liturgy ritual.
18. Follow the peace talks as they proceed in Bosnia, Angola, Mexico, Israel, North and South Korea, Northern Ireland, and Guatemala.
19. Reflect upon the words of former CIA agent John Stockwell: "It's a simple and sometimes strengthening fact that we are programmable creatures. Human beings can be taught and trained and conditioned and programmed so that they will respond to others' guidance later on."
20. Count the number of recruitment ads you see on American television and in American magazines such as *Rolling Stone*, then count how many ads you have seen on TV, in magazines, and on bus shelters that say: "Do not fight. Do not go to war. It is not the right thing to do!"
21. Find out if war brought your family to Canada.
22. Talk to a refugee or a new immigrant from a war-torn country.
23. Contact the East Timor Alert Network to learn about Canadian military and financial support for the Indonesian state-run genocide that has killed 250,000 people — over a third of the indigenous Timorese population — since 1975.
24. Consider the racist semantics of the term "warlord" and the social significance of how it was applied to an African military leader.
25. Research Canada's role in sponsoring cultural genocide by allowing NATO to practice Cold-War-style low-level flight tests over Nitassinan, the Innu sovereign territory in northeast Quebec and Labrador.
26. Write a screenplay based on *War and Peace*.
27. Discuss the following quotation from Senator Hiram Johnson, 1917: "The first casualty when war comes is truth."
28. Explain the intended design function of a land mine.
29. Stage a die-in in front of the Indonesian consulate to protest the brutal occupation of East Timor.
30. Build a war-memorial sculpture out of found items and clothing. Display it in a public space downtown.
31. Plant a tree in memory of someone you knew who died in war.
32. Research the Bay of Pigs incident.
33. Consider why the death of 13 US soldiers was referred to as a massacre, even though the Red Cross had reported that about 200 Somalis were killed and 500 were injured in the same battle in 1993.
34. Read as many of the following as possible: Noam Chomsky's *Year 501: The Conquest Continues*, Norman Cohen's *Warrant for Genocide*, Jacques Ellul's *Propaganda: The Formation of Men's Attitudes*, William Nesbitt's *Teaching About War and War Prevention*, Bertrand Russell's *Common Sense and Nuclear Warfare*, Irving Abella's *None is Too Many*, and Howard Zinn's *A People's History of the United States*.
35. Think about the 1986 United Nations study that concluded that only six weeks of military spending (\$80-billion) would be enough to stop desertification and completely prevent suffering from famine throughout Africa.
36. Find out which multinational corporation owns NBC and RCA, once employed Ronald Reagan, has gross revenues larger than the GNP of most mid-sized countries, and has produced most of the cruise missiles and nuclear weapons in the United States (hint: they bring bad things to light).
37. Research the role of the public relations firm Hill & Knowlton in convincing the American public to go to war for Kuwait.
38. Consider the interplay of militancy and patriarchy in the role of rape in warfare.
39. Consider the 200,000-plus deaths and one-million-plus refugees in the former Yugoslavia.
40. Write an editorial to *The Globe and Mail*, *Le Devoir*, or *The Gazette* asking why the oppression of the Kurds by Iraq and Iran is no longer discussed, though 18,000 have been killed, 2,000 Kurdish villages have been razed, and hundreds of thousands have been displaced.
41. Research the CIA-backed killing of one million people in the Korean War, two million in the Vietnam War, 1 to 2 million in Cambodia, 800,000 in Indonesia, 50,000 in Angola, and 50,000 in Nicaragua.
42. Determine why the United States has put its forces into foreign countries 201 times in its 217 year history.
43. Talk to somebody you know who's in the armed forces, ask if they would shoot you if ordered to do so to serve national interests.
44. Consider the fate of the 50 nuclear warheads and 11 nuclear reactors lost on the ocean floor as a result of accidents at sea.
45. Research the average age of military conscripts in Canada and around the world and the average degree of education these conscripts have obtained. Determine why the army offers so much money to new recruits.
46. Discuss this quotation by George Santayana: "Those who cannot remember the past are condemned to repeat it."
47. Consider why the Vietnam War cost two million Asian lives and 58,000 American lives, yet news reporters agreed to sign pledges not to disclose casualty totals for the duration of the war.
48. Call up CBC Television, acquire a copy of *The Fifth Estate* documentary "To Sell a War" on propaganda in the Gulf War.
49. Go to the National Film Board and rent the following documentaries: *Deadly Currents*, *Hunters and Bombers*, *The Architects of Doom*, *The Truth Will Set Us Free*, *G.E.: Deadly Deceptions*, *The Valour and the Horror*, or *Manufacturing Consent* (or even better: read the book by Chomsky and Herman).
50. Consider Daniel Webster's 1814 statement: "A free government with an uncontrolled power of military conscription is the most ridiculous and abominable contradiction and nonsense that ever entered into the head of man."

US Sponsors State Terrorism in Colombia

Death squads receive training and equipment in America

BY TAL PINCHEVSKY

The country that calls itself the world's defender of human rights and democracy couldn't be farther from it. The United States supported repressive anti-democratic regimes in Indonesia, Guatemala, Chile, and El Salvador. And it continues to support such a regime in Colombia.

How much does the majority of the general population of North America, or the world for that matter, really know about the Republic of Colombia? It's only fair to provide the most basic and fundamental information pertaining to the issue of Colombia before extrapolating towards a far more specific and inherent issue.

The population of Colombia is about 36.2 million people comprised of a variety of descendants from backgrounds including European-Indian, or Mestizo, European, African-European, or mulatto, and African. Included among these are over 200 indigenous Indian languages. While major industries in Colombia include textiles, coffee, oil, and sugarcane, the primary covert cash crop is drugs, especially cocaine with an expanding heroin supply. Most relevant to the domestic political situation in Colombia, however, is its major trading partner. This political situation is characterized by mass guerrilla warfare, misappropriation of political power, and mass human rights violations. Colombia's major trading partner is the United States.

DEATH SQUADS

There is a multitude of direct and indirect ways in which the United States government is contributing to numerous Colombian atrocities. One such way in which this has been done is the CIA's financing of military intelligence networks in Colombia. These networks were first formed in 1991 and were to be used strictly in fighting the social institution that is drugs in Colombia. This new network made a negligible difference in drug productions in Colombia. Instead the network incorporated illegal paramilitary into their ranks and fostered what essentially became death squads. These death squads have killed people who were not so much affiliated with drugs as with the Leftist movement threatening the Colombian government.

Those having been murdered by the CIA initiated network include trade unionists, peasant leaders, human rights activists, journalists, and basically anyone else suspected of being a subversive. At this point in time, these death squads have murdered thousands of people and such deaths have actually increased at an almost exponential rate. In April of 1998, one of Colombia's foremost human rights lawyers, Eduardo Umana Mendoza, was murdered in his office. Among the lawyer's clients were leaders of

Colombia's state oil workers' union. It was eventually reported by his friends, that, days before his death, Umana had alerted authorities that state security officials as well as security officer from the state oil company were planning to kill him. Just months before this incident, in February of 1998, a death squad murdered another prominent human rights activist, Jesus Maria Valle Jaramillo, who had openly criticized Colombian political institutions for sponsoring the death squads.

AMERICAN ROLE

The American implication in this killing has escalated even more over the years as, during the Clinton administration, US aid to Colombia grew dramatically. Last year the United States government donated \$136 million in military aid to the Republic of Colombia, making them the leading recipient of US military aid in this hemisphere. Even more alarming is that Clinton wishes to increase this aid, including helicopter gunships.

Gen. Barry McCaffrey is calling for \$1.5 billion in aid to the Colombian government, primarily military. This is on top of what has already amounted to an additional \$290 million from this year alone. This military aid is being disguised as part of the so-called war on drugs, but it is in fact Colombia's biggest drug traffickers, such as big landlords, paramilitary death squads, and military allies, that are benefiting most from this infusion of American capital.

Other than the war on drugs myth, contemporary media also employs the myth of Colombia being the oldest functioning democracy in Latin America with a booming economy. President George Bush employed a somewhat similar myth in his relations with Colombia in 1989, portray-

ers in Colombia hire these groups to protect and even expand their plantation.

Human Rights Watch, having observed the status of human rights in Colombia for the past several years, have obtained evidence, including knowledge of the secret Colombian military intelligence reorganization plan called Order 200-05/91 as well as eyewitness testimony. This information basically showed that intelligence networks conducted surveillance of politically subversive individuals and groups, operated with military units, and then executed attacks against targets chosen by their military commanders.

A series of American military reports show how US military aid has resulted directly in just this type of human rights violation. In 1994, a US government report revealed that US training and equipment went directly to Mobile Brigade One, the Third Brigade in Cali, the Fourth Brigade in Medellin, and three special forces units, all of whom were primarily devoted to fighting guerrillas, not drugs, and have been implicated in numerous human rights violations. Just one group that has been the recipient of US military aid, the Palace Battalion, has taken the lives of at least 120 people since 1990.

THE US ARMY SOA

The US Army School of the Americas, located in Fort Benning, Georgia, is founded on the mission of providing doctrinally sound and relevant military education and training to the nations of Latin America. In the words of former SOA instructor Joseph Blair, "The School of the Americas was the best place a Latin American military officer could go to launder his drug money. We routinely had students at the school who were known human rights abusers and it didn't make any difference to us."

As of January of last year, the number of Colombian graduates from the School of the Americas was far greater than that of the nation with second highest number, 9171 to El Salvador's 6583.

The officers trained by the SOA have a ridiculously consistent record of human rights abuses, not just in Colombia, but in all other nations. In El Salvador six years ago, for example, it was reported that the murder of six Jesuit priests, their housekeeper, and her teenage daughter, as well as the assassination of Archbishop Oscar Romero, which all occurred in 1989, were committed by a group of SOA graduates who had been trained in the United States.

In Colombia, there are no less than 157 SOA graduates who are linked

directly to some sort of misappropriation of political power that characterizes the Colombian military. These graduates include Lt. Alfonso Vega Garzon, who is implicated in the massacre of 13 people, Gen. Jesus Maria Vergara Aragon, who failed to investigate the murder of a peasant family and two other men for days after it happened, and Gen. Hernando Camilo Zuniga



Colombian soldiers displaying arms

Chaparro, who commanded the unit responsible for the torture of 19 people in 1988, ordered the clandestine detention of Jose Manuel Reyes Cardenas, is implicated in the disappearance of numerous guerrillas and hostages following a doomed attempt over the Palace of Justice in 1985, and ordered the detention and torture of Omaira Montoya Henao and Mauricio Trujillo, the first of whom was never seen again.

MEET STAN GOFF

Stan Goff retired from the US Army in 1996. Before retiring, Goff served in Vietnam, Guatemala, El Salvador, Grenada, Panama, Peru, Venezuela, Honduras, Somalia, Haiti, and Colombia.

In a piece published in the Raleigh News Observer on July 29, 1999, Goff recounts, "When I was training Colombian Special Forces in Tolimaida in 1992, my team was there allegedly to aid the counter-narcotics effort. Narcotics were the cover story for a similar trip to Peru in 1991. In both cases, we were giving military (not police) forces training in infantry counter-insurgency doctrine. We knew perfectly well, as did the host nation commanders, that narcotics was a flimsy cover story for beefing up the capacity of armed forces who had lost the confidence of the population through years of abuse, and who were suffering setbacks in the field against guerrillas."

Regarding the militarization techniques employed by Drug Tzar Barry McCaffrey, Goff points out another unsubstantial myth which is nothing more than government propaganda. This claim is that the line between counter-narcotics and counter-insurgency is being blurred because the Leftist guerrillas are involved in drug trafficking, a claim that has absolutely no back-

ing evidence. Referring to the US myth of Colombia as an age old democracy, Goff states "(the impression is that) the guerrillas are the foes of democracy and the government of Colombia is the nominal democracy, because they have elections. It matters not that only a tiny fraction of the population has the means to recruit and promote candidates, or that terror stalks the populations. Behind the democratic façade are the most egregious and systematic human rights violations in this hemisphere."

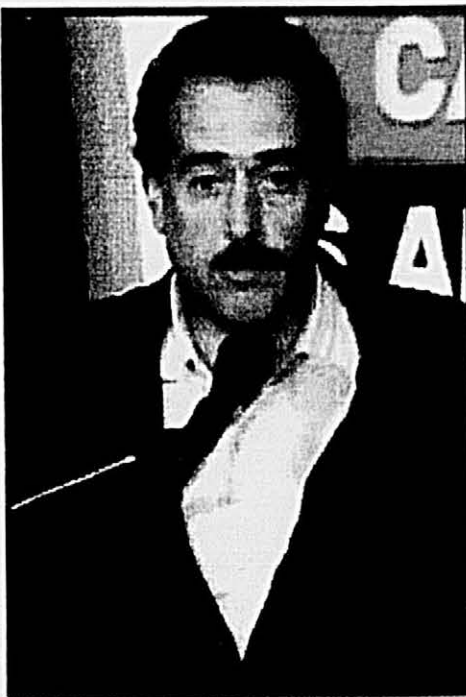
Goff, one of the few advocates of this cause who has actually witnessed the Colombian atrocities firsthand, outlines a horrible situation involving mass violence, torture, and murder going unchallenged by anyone either in the social, political or judicial spheres. Evidence shows that at least part

of this situation is a byproduct of American training with American equipment.

Deirdre Griswald from Worker's World, a daily newspaper representing the under-represented, regarding the US sponsorship of Colombian horrors, voices her deep concerns saying, "We feel that what the Pentagon is doing in Colombia is extremely dangerous, that the level of military involvement and the amount of money they are projecting on spending there raises a specter of a war on the scale of something like the Vietnam War. Because what they are up against is a revolutionary movement and this movement comes out of the suffering of the Colombian people over decades, trying to find a way to get rid of the corrupt and brutal ruling class there and set up a new society. The US is positioning itself to prevent that from happening."

Political Science professor Philip Oxhorn, on the other hand, cautions people that the United States are not entirely responsible for the Colombian mess, although they aren't helping. "The US government didn't create the situation. The problem is that much of the violence is from the military, there's no doubt about that, but it's also from Right Wing. The danger is that the whole thing will become so militarized that it will be very difficult for a government to fall through on peace talks."

There is no end in sight for this US contribution to the war in Colombia. If anything, the situation is escalating towards US intervention in Colombia, which creates a definite potential for disaster. The guerrillas, as of now, have been given a great deal of Colombian territory for their efforts, which makes it appear like that the only hope for Colombia could be an entire overhaul of the Colombian political institution with the United States acting as a spectator and not a contributor to Colombian oppression.



Colombian President Andres Pastrana Arango

ing Colombian military forces as allies in the war on drugs. The paramilitary groups that employ these military contributions are used for more than simply stabilizing the current political regime through calculated murder and torture. Large landown-

Tormentless Art Makes Good Decor

Liz-Anne Stirling exhibit a family experience without psychoses

BY JULIA APOSTLE

There is something rather reassuring about father figures, and I immediately felt comfortable, as though I had become part of a big family gathering.

It was Liz-Anne Stirling's father who greeted me at the entrance of the exhibit. A friendly, burly man, he gave me a program, and then sent me on my way to look at the paintings. The impression persisted throughout my brief visit and typical of family affairs, I left knowing more about some people — in this case Stirling herself — than I might otherwise have wanted to know.

working briefly in the entertainment industry, she left for London, England, to complete the "Grand Diplome" at the famous Cordon Bleu cooking school. While Stirling had always been visually oriented and had always done some painting on the side, she thought that being a first-rate chef might satisfy her inner need to produce works of art. Stirling soon realized, however, that food is just a "commodity to be consumed," which leaves no "lasting presence." So she started painting full time four years ago, and the current exhibit at

with acrylics, which are used to create a variety of effects — from soft and blended as in pastel drawings, to hard and solid, more like colour photographs. She uses lots of colour because she feels that there is, in general, "so much darkness in our lives."

Stirling likes to fly, and likes the view of the world that one has from an airplane. Some of her works seek to capture the "bird's eye" perspective ("The Fishing Fleet," for example). There are a few sky-scapes and landscapes, a couple of New York cityscapes, and some abstract painting. The most notable works are part of a series of caricatures depicting older women with their pets. Rather than being realistic, the caricatures are meant to be humorous, as well as a celebration of "womanhood." The idea to paint the older women in this way came to Stirling when she decided to do a portrait of her aunts. Having no pictures to rely on, she decided to represent reality as she saw it. The result is fairly striking, and works best in "Good Breeding." (10 per cent of the sale price for this series of paintings will be donated by the artist to the SPCA — the start of a practice of giving that Stirling plans to continue into the future).

Stirling is quite a personality. She certainly talks the way you'd expect an artist to talk. Every sentence is filled with awe and inspiration, and deep sincere feeling. "I, Liz-Anne Stirling, did not go

to art school to become an artist," she said. "I was born an artist and came to terms with the nature of my being by accepting that my hands are tools of soulful expression."

The paintings don't emot quite as much as the artist does, but they are definitely representative. The subjects are straightforward and unchallenging, and what limited feeling they do project is all positive. In other words, there wasn't a lot of torment in the room, and no obvious psychoses being exorcised onto the canvas. Apparently this is appealing to a certain class of buyer, since some of the works were being sold during my visit. But whether it constitutes good art, as opposed to good decor, is a different question.

To be fair however, for a debut gallery showing there were some signs of promise in the room. What is most obvious is that Stirling is still working on finding a style that will serve to distinguish her. There are some hints that this is beginning to happen, as depicted in a series of wistful paintings that capture the process of social group formation ("The New Kid," "The Conversation," and "A Buzzing Crowd"). Together they demonstrate that the artist has a keen awareness of the external world



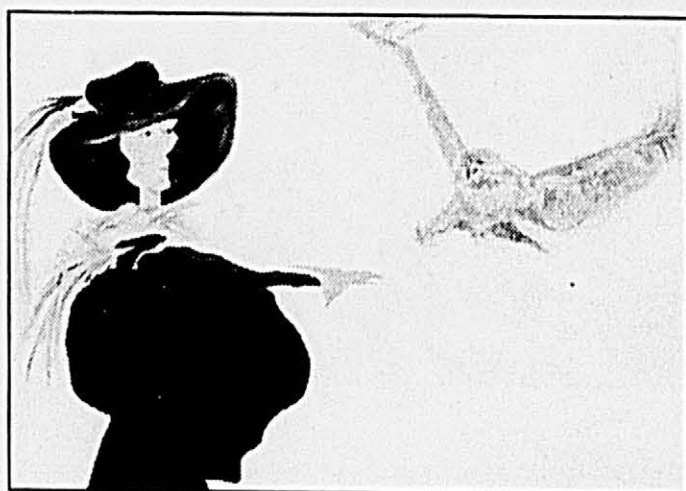
Artwork by Liz-Anne Stirling

and its larger patterns, and an awareness of how to translate these onto a canvas without sacrificing meaning.

Just as I was about to leave, she came up to me and said that she had one more thing to tell me. "It's not me," she said, holding up her hands and speaking very earnestly. "It's these. The inspiration just comes and passes through me..."

"Like a conduit?" I asked. Well, essentially yes was her reply.

The exhibit is showing at Studio 524, 372 St. Catherine St. West (Belgo Building) until Nov. 13, except Sundays.



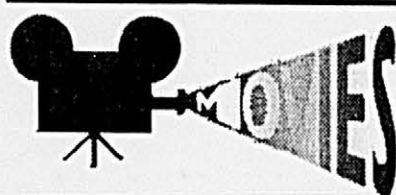
Artwork by Liz-Anne Stirling

This normally would be a great thing, if all the messages were coming from her works, but unfortunately they weren't.

Stirling is a McGill alum who received her first degree in communications. After

Studio 524 in the Belgo Building is probably her most significant show to date.

Stirling's works are safe. They could definitely grace the walls of your living room. The canvases are done uniquely



Dogma Tackles Catechism

Affleck and Damon an angelic duo in latest Kevin Smith film

BY ANDREW GOLDSTEIN

Rarely does a movie successfully combine comedy while dealing with serious subject matter. But *Dogma*, described as a comic fantasia, succeeds in thoroughly entertaining its viewers with vulgar comedy while dealing with religion and the real meaning of life.

Two angels, Loki and Bartleby (Ben Affleck and Matt Damon respectively), have been banished from heaven and sent to earth for eternity. Tired of their permanent exile, the two resolve to return to heaven by exploiting a loophole in church dogma that will pardon them of all their sins. All they must do is walk through the pearly gates of Wisconsin's local cathedral in four days time. What they don't realize is that if they succeed, they will have reversed God's decree. If the Almighty's decree is not upheld, the universe and all that is within it, including humankind and God's angels, will cease to exist.

The protagonist, Bethany (Linda Fiorentino), is summoned by a heralding angel who alerts her to the severity of this cosmic problem. Worse still, he reveals to her that she is the one who must stop the angels before they walk through the Church's gates. Bethany, whose troubled life had left her convinced that God did not

exist, is forced to once again reexamine her beliefs and determine if there is in fact a divine presence. Setting off on her own for Wisconsin, she must confront the angels and her beliefs.

The religious conflicts are the central theme in the film. *Dogma* is filled with rhetoric questioning the role of God in our

universe and His relevancy in today's world. Surprisingly, these questions are asked not only by Bethany, but by other angels, who also suffer from doubts about God's interest in them.

Kevin Smith's deliberate attack on corporate greed and malice is cleverly expressed through the executives of Mooby Corporation. Mooby, a golden calf wearing Mickey Mouse pants, is the icon of Mooby Corporation, a multinational billion-dollar company whose executives lead a horrible yet guilt-free life. In Kevin Smith's world, corporate leaders are judged and the guilty are punished. Their eventual retribution is implemented by the two angels.

Loki, the former angel of death, is convinced that before he returns to heaven, he must first relieve his conscious by punishing those who "have transgressed against God by creating themselves an idol." While the interaction of the angels with the executives is

both funny and grotesque, it reflects the continual desire to use comedic value to express serious subject matter.

Chris Rock, who makes his introduction to Bethany by falling naked from the sky, is also hilarious. Playing the role of Rufus, the 13th apostle who missed being mentioned in the Bible on account of his colour, joins in to help Bethany on her conquest. In addition, an appearance by Salma Hayek as the heavenly muse named Serendipity proves to be both comedic and heavenly.

Dogma will be a controversial movie. Many will be offended by the casual fashion in which serious subject matter is addressed, and the deliberate criticism of the Roman Catholic church and of God in general. However, it is an exceptional mix of fantasy and reality where angels and mortals interact in an outrageous fashion. What is labelled in theatres as a hilarious comedy is in fact a remarkable story of how eccentric angels and ridiculous mortals helped a lonely woman rediscover her interest in God.

Dogma is now screening throughout Montreal.



Ben Affleck and Matt Damon in Kevin Smith's *Dogma*



Singing Her Way to Peace

The Daily talks to international pop star Noa

BY LARA RABINOVITCH

Not many artists from Israel can claim the limelight outside the Middle East. Yet Achinoam Nini, known as Noa to her North American and European fans, has managed to permeate foreign cultures with her distinct Israeli, Yemenite, and American style. Last Sunday, she brought this unique combination to the stage at the Université de Montreal, and proceeded to make a place for herself in the city.

Of Yemenite origin, Noa grew up in New York City. She was born and now lives in Israel. But her spectrum is not limited to Israel: on top of her three Hebrew albums, she has released two international records in English. As well as having toured across Europe, North and South America, and Asia, Noa has performed for and with many celebrities and political leaders such as pop artist Sting and US President Bill Clinton.

The cosmopolitan New York native began her concert Sunday night with a simple melody and her multi-coloured xylophone. Moments later she was bouncing around the stage, dancing and singing at octaves I did not know existed. Meanwhile her renowned accompanist, Gil Dor, strummed his guitar. Zohar Fresco, her darbukkah (Arabic hand-held drums) player, seemed to have more than 10 fingers. The chain of mussel shells attached to his ankle and his instruments accompanied Noa's conga and kazoo-playing.

Singing mainly in Hebrew and English, Noa also sang an ancient Yemenite song while beating her chest.

Between her renditions songs, Noa spoke in a profound and playful manner. At the end of the evening, she thanked her crew and the audience with an improvised operatic song. The Daily interviewed Noa before her sensational performance.

Daily: How would you describe your music?

Noa: It is a...hybrid between modern Israeli and American, tinged with Yemenite....It's very strongly rooted in poetry. I am very inspired by finer lyricism in

pop music. It's socially and politically influenced as well.

Daily: What are the differences between being an artist in Israel versus North America?

Noa: It sometimes seems to me that people in North America are a slightly less open to things that they can't very easily classify...things that they can't easily understand, [or] things they can't put into some neat little box....We are not the kind of artists who are easily categorized or compartmentalized....Canadians are...maybe a little more open....In Europe people have taken to our music so immediately, openly and lovingly....Here it's a little different.

Daily: Do you see your public role in Israel as necessarily political? In other words, can you separate your music from your politics?

Noa: I've chosen to be political. On several occasions when I have felt that my life was in danger, and that everything I believed in was being endangered as well, I felt that as a citizen, first and foremost, that I needed to make some kind of statement. If I could be influential in any way, then it is my duty to do that.... Many artists in Israel feel very, very differently about that. There are some that feel it is wrong to mix politics and art, that it damages both. I feel that if people are interested in what coffee I drink or what blow-dryer I like to use for my hair, then they should definitely be interested in my philosophy of life.

Daily: Four years ago you were singing alongside Yitzhak Rabin moments before his assassination.

Noa: Terrorism is a reality in Israel...I don't think it's logical in any way to expect that hatred that has been cultivated over the past 10 generations will disappear overnight. If you want to have peace, you have to be willing to pay the price for it. That means having to suffer the anger and craziness of fanatics on both sides....We have to constantly and continuously work to achieve peace on every level. The biggest mistake you can make is thinking that peace can be achieved

only on a political level, or only on the administrative level....It can only be achieved if every single person works to achieve it in their own specific, however small way....You can only do that by actually facing those people, by talking to them, maybe gaining respect for them even if you don't always understand them. Through music, if it's me collaborating with Palestinian artists, fine. If it's a school kid going on a field trip with a Palestinian student, fine.

Daily: In your past, present, and future, did you, do you, and will you always see yourself as a musician?

Noa: When I was a kid I always had a very natural tendency to music and song-writing. But I...did not see myself as a musician....I was going to be a lawyer....Music came easily to me, I swam with it. But I didn't feel it was my mission in life until I hit the military service. It was in the army that I made the choice to be a musician, to spend my life dealing with music, not just as a hobby but as my reason for living....In my future I don't see myself any differently.

Daily: Do you have any advice for aspiring musicians?

Noa: People tend to create illusions around...music and performing. It's a very hard life, and yet it's the most fascinating and fantastic way to spend your life....But you have to have a real passion for it, because you're going to have to put up with so much shit....You have to be wise about people you choose to work with....And work from love, not for money or fame.

Daily: What are your upcoming projects?

Noa: We have an album coming out in the next couple of months in Europe....I am crazy about it....It's produced by a man named Mike Hedges....He's one of the world's top 10 producers in the pop/rock scene....The album has some of our best songwriting, communicative, open, really great....We'll do a big world tour....I did the theme song for Jeanne D'Arc.

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The Baker's Dozen

The Nose

an inspiration by Gogol

directed by
Alexandre Marine
staging by
Catherine Bradley
Annick Brisindi
Spike Lyne
Brian Morel
Patrick Neilson
Keith Roche

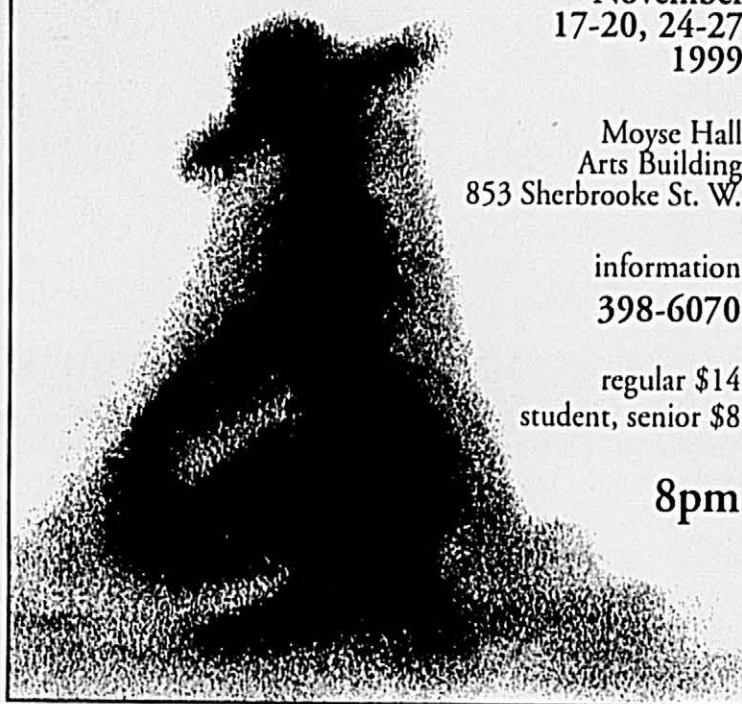
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Watch Marcy Play

Marcy Playground's Dan Reiser discusses the road, the songs, and New Jersey hair

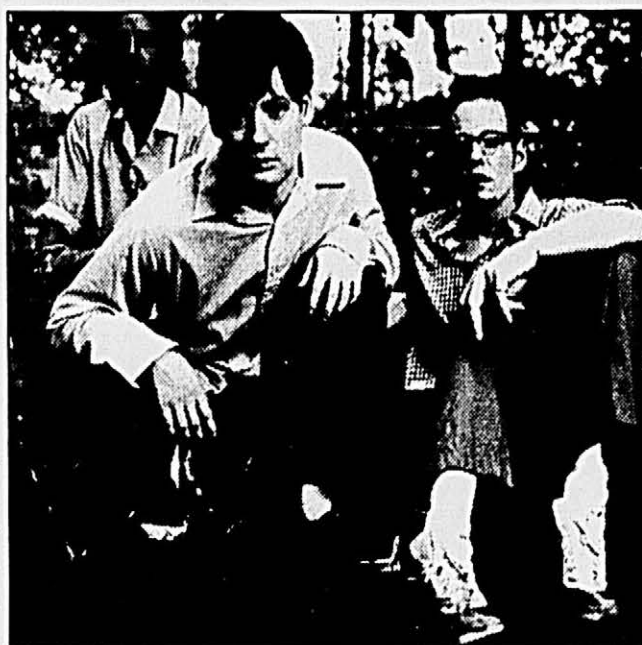
BY TAL PINCHEVSKY

It's been a rapid rise over the past three years for New York's Marcy Playground. As a band that does not portray any outright flamboyancy in becoming part of the temporary fabric of our fickle popular culture, the trio of guitarist-vocalist John Wozniak, bassist Dylan Keefe and drummer Dan Reiser, have relied entirely on solid rhythms and harmonies in attaining their position within our social iconography.

It all began with their first and biggest hit, "Sex And Candy," featured on their eponymous debut album. Although the strong and creative rhythms of Marcy Playground remain prevalent on their most recent release, *Shapeshifter*, the primary difference between the band now and then is its lineup. While their debut was recorded with Wozniak and a varied group of musicians, Keefe and Reiser, along with Wozniak, now make up the full-time Marcy Playground. This group

consistency is praised by Reiser, who says, "We've basically been the same band for 3 1/2 or 4 years now. This is the lineup that it has always been on tour. Before it was a little frustrating for me personally, but right now we just started our tour and we're really stoked about the whole thing."

Regarding the double-edged sword of their early success and rapid rise to the top of popular music, Reiser has no delusions about what and who Marcy Playground is. "In terms of expectations (for the new album), it's really out of our control," he says. "The only thing we can control is our sound both live and in



Marcy Playground

the studio." Reiser elaborates in saying, "I would consider myself the pessimist of the group, but we've been receiving

great support for the new album so far and people are requesting songs other than 'Sex and Candy'."

Other than the radio-friendly tracks on *Shapeshifter*, the cover art is, to say the least, fairly eye-catching. "It was painted by an artist named Mark Ryden," says Reiser. "We looked through a bunch of portfolios, saw his, and contacted him immediately. He was too busy to paint for us so he just gave us some of his old stuff. The funny thing is that since then, somebody from Butthole Surfers called us and said that, when they were on Capital, they asked him to do this same design and 'how dare you,' and

'you're thieves.' We knew nothing about it and apologized, but the bottom line is that everything is cool."

Enhancing Wozniak's role in the group as the primary songwriter is his role as producer on *Shapeshifter*, a greater responsibility which Reiser says only benefits the band. "It's not really any different than rehearsals. John is really open to different ideas. It just feels really good. It feels like us, not somebody else's versions of us."

Fortunately or unfortunately, Marcy Playground has set a dangerous precedent for itself with its first album. Their outlook for *Shapeshifter* and the band's ensuing tour is especially positive and even somewhat casual. After all, they know that only time will tell whether Marcy Playground remains a mainstay in popular culture or joins the ranks of Vanilla Ice and Ace of Base. For now, though, they're just enjoying their charmed life as a touring rock and roll band.

CD REVIEWS

COMMON NOW SOCIAL
INDIGO GIRLS
(SONY)

The social-activist duo of contemporary folk have resurfaced with their most eclectic album yet, marking the Indigo Girls' 10th year with Epic Records. *Come On Now Social* is an adventurous endeavor



our which bravely combines bold lyrics with tight harmonies and a diverse group of instruments.

Ranging from the tenor sax to the Wurlitzer, the album also features several well-known artists including Joan Osborne, Sheryl Crow, Kate Scellenbach of Luscious Jackson, and Me'Shell Ndegeocello. *Come On Now Social* is chocked full of melodies that are smooth yet spontaneous. Amy Ray's smoky vocals open the album with a shocking wave of heavy guitar licks and a stirring message, "Rock is cool but the struggle is better." On the other hand, Emily Saliers' "Peace Tonight" encompasses a funky horn section along with the classic Indigo southern touch. But by far, the pinnacle of the girls' craft comes in the 12th track as an elegantly mixed eastern chant with a Celtic rhythm-section professing a dark rumination on the meaning of life and death. Despite the venture into new instrumental boundaries, *Come On Now Social* remains true to the inspiring work which made the Atlanta-based duo famous in the first place, a commendable and successful feat.

-Isabelle Fabmy

WHEN THE PAWN
FIONA APPLE
(SONY)

It took Fiona Apple three years to pick herself up after the fallout of her triple-platinum debut album, *Tidal*. Following up a Grammy-winning critical success is the toughest part of the music business, but Apple takes it all in stride. With her deeply introspective lyrics and a quivering yet deep voice, Apple gives us a glimpse of the heart she is wearing on her sleeve. She picks at the human condition's common fibers of love lost. Never overwhelmed by the accompanying instruments, mostly played by her producer, Jon Brion, Apple's vocals are anything but plain. Even in the somewhat dissonant "To Your Love" the lyrics breathe life into an otherwise unremarkable track. While songs like "A Mistake" feature scores more reminiscent of a Tim Burton soundtrack, they wrap around Apple's pleading voice in the chorus, "Do I wanna do right, of course but/Do I real-

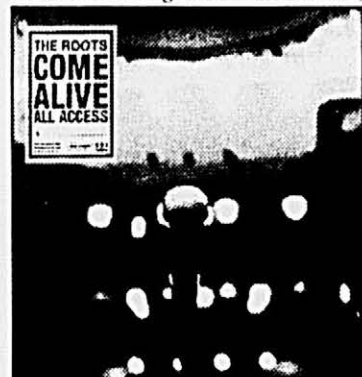


ly wanna feel I'm forced to answer you, hell no." A blend of brilliant songwriter and sound engineering, Apple's voice acts as the needle that weaves a richly-textured album. Clocking in at just under 43 minutes (it is bundled with a multimedia package), *When the Pawn* leaves Apple's fans satisfied, if but only for a brief moment.

-Gabe Flores

THE ROOTS COME ALIVE
THE ROOTS
(UNIVERSAL)

Road warriors who have built up a loyal following over the past 10 years, The Roots have finally put out a much-anticipated live album. In releasing *The Roots Come Alive*,



they have followed in the trend of many other groups, most notably the guest singer on their "You Got Me" track, Erykah Badu. A compilation of many live performances, ranging from their stops in Zurich, The Montreux Jazz Festival, and the hallowed Bowery Ballroom in New York, The Roots' touring experience comes through in these recordings. With seamless transitions from one track to the next, this album could easily be considered a "best of," bringing together songs like "The Next Movement," "Love Of My Life," and crowd-rousing "The Ultimate." Due in no short part to the sound engineer techies, the live performance is neither canned nor unidimensional. There is a delicate balance between the audience noise and singer Black Thought's vocals. On this album, "You Got Me" features the original composer Jill Scott, who in comparison to Badu, brings the vocals in this melodic track to life. Her vocal range rivals that of Badu, culminating in one of numerous highlights in this album.

If there are any criticisms to be made of *The Roots Come Alive*, it is that the bonus studio-recorded track, "What You Want" (from

the motion picture "The Best Man") comes after the live performance. Introducing a studio track in this album may appease die-hard Roots fans, but its contrast to the brilliant live performance is stark. The Roots would have done well in including more live recordings to satisfy their fans' desire.

-Gabe Flores

NIGHTLIFE
PET SHOP BOYS
(EMI)

I made the mistake of reading several bad reviews of the Pet Shop Boys' new album *Nightlife* before actually listening to it. I should have known that Tennant and Lowe were back again, doing what they've done to me so many times before, setting the events and histories of my past, present, and future to solid dance music.

The album itself begins with a trio of songs with the telltale PSB dark take on romantic love that can be seen in so many previous efforts ("Miserablism", "A Red Letter Day", "Losing My Mind" to name just a few). What was true of the PSB canon is



still true of Tennant's lyrics and vocals now, and just a fleeting flip through the liner notes of *Nightlife* makes one readily aware of the continuing concern that the PSB have for the complexities of the heart. Problems arise when one realizes that rhythmically and harmonically, many of the songs sound just a little off ("Happiness" is an example) and the songs which are satisfying enough ("For your own Good", "Closer to Heaven") simply

sound the trumpet of ghosts of PSB past. What rings true for the dedicated listener are Tennant's concern and care for his vocals and his trademark yearning to somehow transcend the angst of love with dance music you can relate to. The string arrangements stand out on this album as they have in the past, especially on the album's first single, "I don't know what you want but I can't give it any more". Just hearing the word Radiophonic roll off Neil Tennant's tongue in that track proves exhilarating when it is set next to his drawn out "I think I'm in love." The song itself does convey the electricity of the vibrations of love in its heavy beat and unrelenting dynamics that carry you along with Tennant's description of sexual attraction. If the album fails as a whole, it is due to the disappointment with tracks like "Happiness", and "Vampires and Footsteps," songs which take no risks and in the process hang our interest in the lyrics out to dry. It's worth noting as well, that the dance music atmosphere into which this album has been released is drastically different from even the one of 1996's *Bilingual*. In the midst of rave culture, Tennant remarked in an interview with Hour last week: "I think music should be the drug." For better or worse, the PSB remain true to that interpretation of post 1980s dance music. The best tracks on *Nightlife* are danceable and thoughtful, but unfortunately the worst are neither. The standout track musically: "Boy Strange." It carries a pleasant melody on an acoustic guitar, and blends well to distortions and clarity carried by Tennant's vocals. The standout track lyrically: "Closer to heaven." "Paradise is real / Horoscopes / Can't forecast how we'll feel." Conclusion: you have dug deeper than ever into this PSB experiment just to dance to the lyrics.

-Jason Rebel

The Pet Shop Boys play The Metropolis this Sunday, November 14. Tickets are \$42.50.

Consumed by Lofty Meditations

BY JOHN ORTVED

I am not a fan of golf by any means. I hate golf. It is boring, frustrating and very difficult. That is why I was so surprised to be completely mesmerized by the death of Payne Stewart some weeks ago. Not that I find the death of a pro golfer especially relevant in itself, it was more the circumstances of his demise that intrigued me. The death of Payne Stewart is interesting because it is terrifying.

Lear jets fly at higher altitudes than commercial planes. With this increased altitude comes a tremendous decrease in pressure. The loss of the Learjet's cabin pressure is apparently what caused the loss of control of the aircraft. Air traffic controllers realized the plane was off course and no one could be raised by the radio. The air force sent a pair of F-16 jets to check things out. They couldn't see inside because the frost on the windows was so thick, indicating a massive drop in temperature. The plane continued on its course for nearly four hours, eventually running out of fuel and crashing. Plane crashes

happen all the time, what's so scary about this one?

What makes the hairs on my spine stand up is the thought of a plane, full of frozen dead people, quietly floating through the skies. There is something absolutely eerie about a craft containing once living people, flying through the air like some ghostly deathship. I will not take the window seat anymore, for fear of looking out and seeing Payne Stewart's icy Learjet of death flying by.

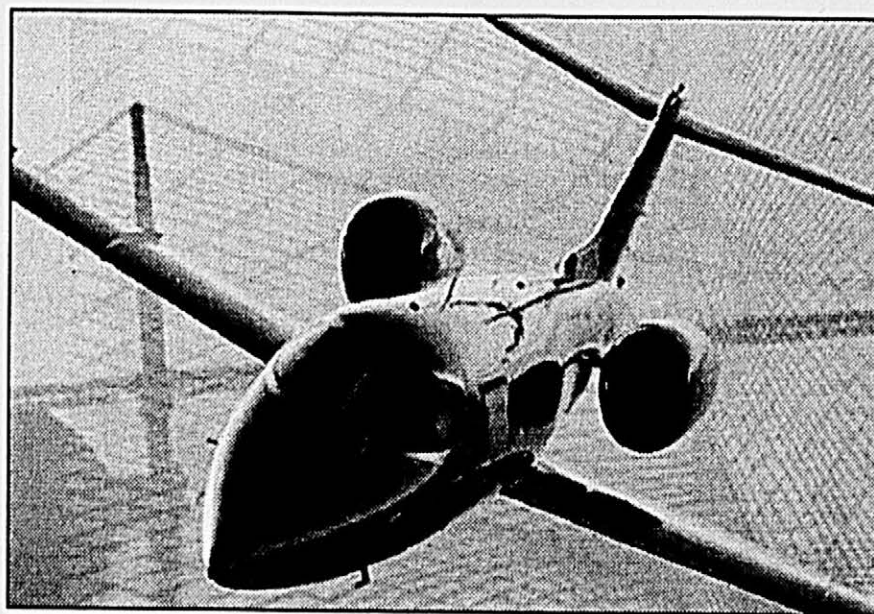
Roland Poulin's art exhibit at the Musée D'Art Contemporain de Montreal is a feast for the eyes. If you have any inkling towards sculpture or architecture, his work will fascinate you. If you don't, go see it anyway, it's that good.

The exhibition is set up with special consideration to colour and background. His objects are made entirely of wood, massive beams balanced precariously to create stable structures. There is ample space around each and the plain, cream-coloured walls of the museum provide the necessary surroundings to enunciate his pieces. The

amazing aspect of Poulin's work is that each piece, in addition to its structural incredulity, has the appearance of either rising out of or sinking into the floor. His collection transforms the room into massive shipwreck, pieces and entire structures sinking into a wooden sea.

The artist identifies his work as the expression of a 'horizontal vertigo.' "My concern is working with the horizontal plane, the ground plane, and making this plane an integral part of the work. This constant work with the ground, this way of incorporating it into the sculptural space, and making it an alive element, is, I think, what makes my work distinctive."

Being near Poulin's work, you can't help the feeling a little distorted. I could only think of shipwrecks, post-apoca-



That sinking feeling...

lyptic earth, the liquifying of the very ground beneath our feet. In other words, there is a very distinct air of descent connected to his work. It could be argued that his work is emerging from the ground, more reminiscent of the emergence of life than the opposing descent that is captured in the cyclical

representation of his pieces. This is a judgement the spectator must make for himself. For myself, there is no question, I had that sinking feeling.

A final thought on Payne Stewart. Imagine being the last one. I have been thinking about this for weeks now and I can't shake it. Imagine being the last of the six people on board to lose your marbles. Loss of pressure and a breach in the cabin's integrity causes the slow losing of consciousness and oxygen.

daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.75 per day, 3 or more consecutive days, \$4.25 per day. General Public: \$6.00 per day, or \$5.00 per day for 3 or more consecutive days. Extra charges may apply. Prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CAN NOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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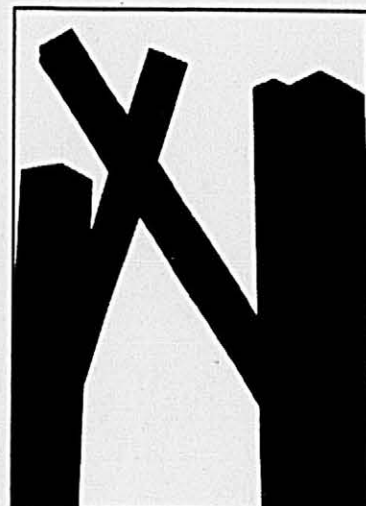
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Annual General Meeting (AGM)

Thursday November 25, 1999

From 2:30 pm to 4:00 pm

Room B10

Student Center, Shatner Building

*This is a open meeting
All members are invited to attend*

*Copies of both the year-end Financial Statement and
Constitution will be available at the AGM*

Radio McGill Annual General Meeting

Thursday Nov. 18, 1999 at 6:00 pm
Thompson House 3650 McTavish

- Agenda & By-Law Amendments
- Elections of volunteer representatives to committees
- Food & Drink
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Elections McGill

Élections McGill

Notice from Elections McGill

Elections McGill hereby announces that the elections for First Year Committee of Council (FYCC) will be held on November 16 to 18 with advance polls being held on November 12.

Elections McGill hereby announces that a Council-initiated referendum shall be held in a campus-wide vote November 16 to 18 with advance polls being held on November 12.

Advance polls will be open November 12 from 10:00 to 5:00pm at the Shatner University Centre (Lobby kiosk).

Annonce d'Élections McGill

Élections McGill annonce par la présente que les élections pour les positions exécutives du FYCC seront tenues du 16 au 18 novembre, avec vote par anticipation le 12 novembre.

Élections McGill veut par le présente annoncer la tenue d'un référendum, initié par le Conseil de l'AÉUM, sur le campus du 16 au 18 novembre, avec vote par anticipation le 12 novembre.

Vote par anticipation le 12 novembre au Pavillon Shatner de 10h00 à 17h00.

Polls will be open November 16-17-18 from 10:00am to 5:00pm at the following locations:

- Shatner University Centre (Lobby kiosk)
- Bishop Mountain Hall
- Leacock
- McConnell Engineering (EUS counter near room 13)
- Redpath Library
- Frank Dawson Adams
- Arts Building
- Bronfman
- Chancellor Day Hall
- Stewart Biology (North Wing)
- Education Building
- Strathcona (pending University approval)

Élections seront tenues aux endroits suivants du le 16-17-18 novembre de 10h00 à 17h00:

- Shatner University Centre (Foyer)
- Bishop Mountain Hall
- Leacock
- McConnell Engineering (bureau d'EUS près de la salle 13)
- Redpath Library
- Frank Dawson Adams
- Arts Building
- Bronfman
- Chancellor Day Hall
- Stewart Biology (bâtiment nord)
- Education Building
- Strathcona (selon l'accord de l'université)

Please note that in order to vote you must be in possession of a valid McGill student ID card. In order to vote in FYCC elections, you must be a first-year undergraduate student. All McGill undergraduate students are eligible to vote in the Council-initiated referendum.

Veuillez noter qu'il faut avoir une carte d'identité valide de McGill pour voter. Pour voter aux élections du FYCC, il faut être en première année du premier cycle. Tous les étudiants de McGill peuvent voter au référendum initié par le Conseil de l'AÉUM.

Elections McGill is also hiring Poll Clerks. Apply at SSMU front desk.

Élections McGill aussi cherchent les scrutateurs. Demander au bureau de l'AÉUM.